CALL TO DUTY

230 YEARS OF SERVICE TO OUR NATION

U.S.ARMY

2005 Branding Toolkit Version 1.3

CONTENTS

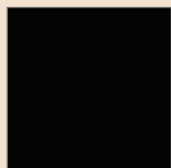## 2005 Branding Toolkit

INTRODUCTION

2005 Branding Toolkit

This Call to Duty Branding Toolkit presents an overview and guidance for the primary graphic elements, typography, color palette, graphic structure and treatment used to support the Call to Duty Campaign. The purpose of this toolkit is to provide an opportunity for designers throughout the Army to replicate the Call to Duty Brand easily without having to guess what the specific treatment should involve. Of particular note, this toolkit contains instructions on the photographic treatment designers should consider when developing products that carry the Call to Duty Brand. Also included in this toolkit is the branding criterion and stylesheet for the use of the Army Logo.
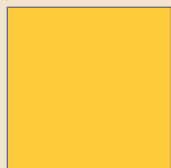
Standard Usage

OVERVIEW

The U.S. Army Star Logo should appear on the front and back of all collateral materials and in a prominent place on every page of an Army website. The U.S. Army Star Logo with the black registered trademark is used on light backgrounds and the U.S. Army Star Logo with the yellow registered trademark is used on dark backgrounds.

Process
c 10 m 10 y 10 k 100
Hexachrome
#000000

Process
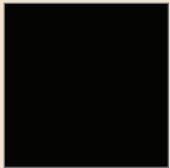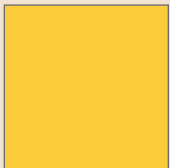c 1 m 20 y 87 k 0
Hexachrome
#FFCC22

Standard Usage

OVERVIEW

The ARMY.MIL URL should appear on all collateral materials in a prominent place. The mark should always use the same Tracking, and Vertical/Horizontal scale. You may choose between a lighter or bolder version depending on context. Three colors are acceptable, but **no more than two** may be used at one time. See guidelines to the right.

The logos as you see them on this page are provided in Illustrator vector eps format on the Branding Toolkit Disk in the Enclosures section of this book.

Process
c 10 m 10 y 10 k 100
Hexachrome
#000000

Process
c 1 m 20 y 87 k 0
Hexachrome
#FFCC22

Process
c 0 m 0 y 0 k 0
Hexachrome
#FFFFFF

FONTS

Swiss 911 Extra Compressed BT
(Height-90% Width-120%)

NOTE: Use a stroke for bolder version. The stroke width will vary depending on the point size of the text. Use the logos to the right as a guide.

One Color

WWW.ARMY.MIL

Two Color
(WWW and MIL must be the same color and ARMY and/or ARMY and SITENAME must be the same color.)

WWW.ARMY.MIL/SITENAME
WWW.ARMY.MIL

Lighter

WWW.ARMY.MIL

Bolder

WWW.ARMY.MIL

Standard Usage

OVERVIEW

The logo may be used by itself in limited applications when graphic applications do not apply. Examples of this may include fax sheets letterhead and or business cards.

The Call to Duty text treatment and the U.S. Army logo make up the Call to Duty brand and **must not** under any circumstances be separated.

The logo as you see it on this page is provided in Illustrator vector eps format on the Branding Toolkit Disk in the Enclosures section of this book.
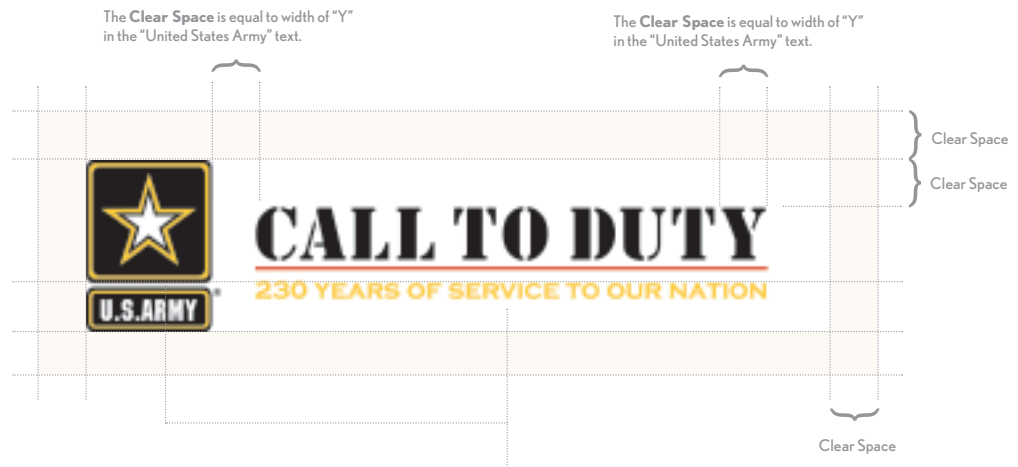
Process
c 10 m 10 y 10 k 100
Hexachrome
#000000

Process
c 7 m 98 y 100 k 5
Hexachrome
#D42424

Process
c 1 m 20 y 87 k 0
Hexachrome
#FFCC22

The **Clear Space** is equal to width of "Y" in the "United States Army" text.

The **Clear Space** is equal to width of "Y" in the "United States Army" text.
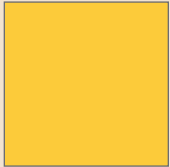
Clear Space

Clear Space

Clear Space
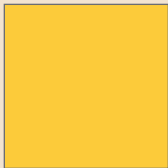
Logo - Spacing

The top of the secondary text should always line up with the bottom of the Star portion of the U.S. Army logo.

Horizontal Usage

Process
c 10 m 10 y 10 k 100
Hexachrome
#000000

Process
c 1 m 20 y 87 k 0
Hexachrome
#FFCC22

Process
c 7 m 98 y 100 k 5
Hexachrome
#D42424

FONTS

Copperplate Gothic Bold
Stencil

Orientation
The horizontal logo banner
may be placed ONLY
at the top of the graphic
with the Army logo
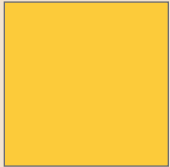appearing on the left side.

Correct Usage

Incorrect Usage

LOGO BANNER

Vertical Usage

Process
c 10 m 10 y 10 k 100
Hexachrome
#000000

Process
c 1 m 20 y 87 k 0
Hexachrome
#FFCC22

Process
c 7 m 98 y 100 k 5
Hexachrome
#D42424

FONTS

Copperplate Gothic Bold
Stencil

Orientation
The logo banner may be placed on ONLY the right side of a graphic treatment with the Army logo appearing in the upper right hand corner.

Correct Usage

Incorrect Usage

Fonts

OVERVIEW

To keep a visual consistency in a branding solution requires continuity in typography. The fonts used for the United States Army Call to Duty Campaign are listed to the right. A guideline for use of these fonts in various applications is provided on page 8.

Copperplate Gothic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Stencil

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Copperplate Gothic Bold (Headline)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Nobel Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Nobel Regular (Body Copy)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Nobel Bold (Body Copy)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

TYPOGRAPHY

Sample Text

To the right is an example of how text should be treated for any collateral material that is produced within the Call to Duty Campaign brand. The font used for the header is 20pt Copperplate Gothic Bold, the font used for the body text is 10pt Nobel Regular.

Header point size should be double that of the text point size. Additional fonts may be used to supplement the standard paragraph formatting such as Nobel Light.

Copperplate Gothic Bold (Headline)

THE ARMY'S CAMPAIGN QUALITY

Combatant commanders are responsible for winning wars and commanding the joint forces that fight them; however, the Army is responsible for providing the bulk of the landpower needed to achieve those victories, set the conditions for an enduring peace, and sustain those conditions as long as needed to achieve that peace. The campaign quality and joint and expeditionary capabilities of Army forces offer the President and combatant commanders diverse options for security cooperation, crisis response, and warfighting. The Army's campaign quality is expressed in its ability to conduct sustained operations on land with a variety of units for as long as it takes to accomplish the Nation's political objectives. Its expeditionary capability is seen in its versatile organizations able to promptly deploy and operate in austere environments across the range of military operations. The campaign quality and expeditionary capability of Army forces make them relevant to today's operational environment and ready to meet any challenge to the Nation's security or well-being.

Nobel Regular (Body Copy)
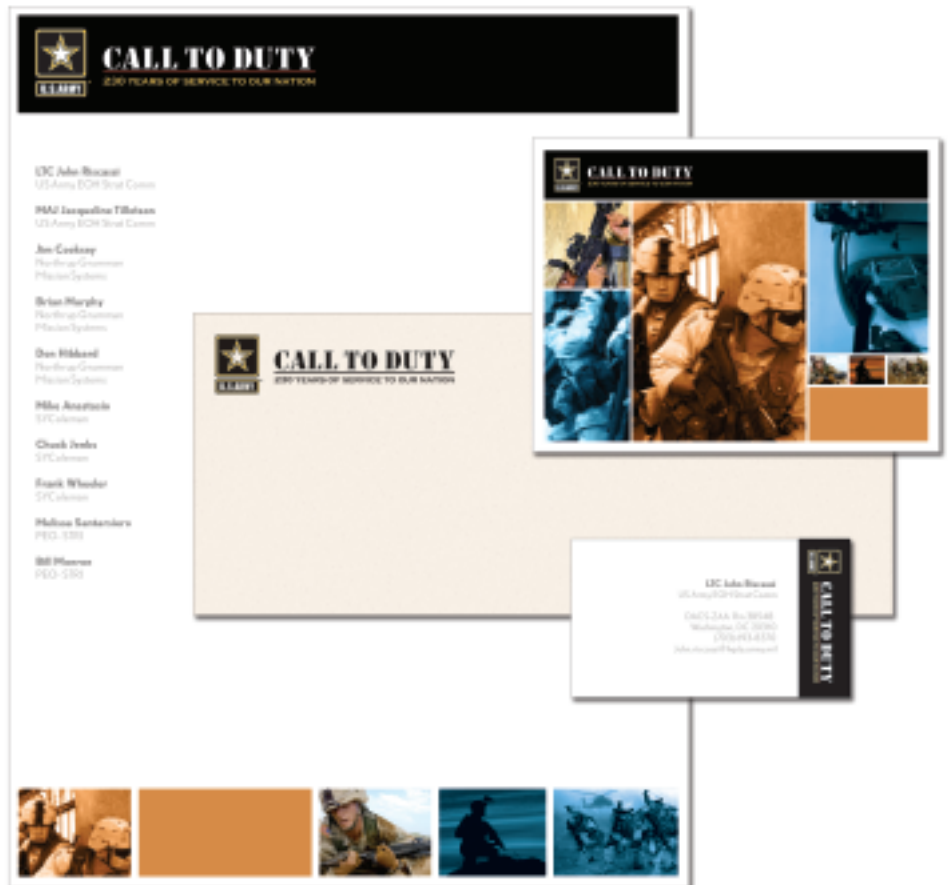
Example

OVERVIEW

Stationery package to the right contains a letterhead, business envelope, note card and business card.

This is only an example of what a typical Stationery package may look like following the guidelines outlined in this Branding Toolkit.

The actual items may vary slightly in design.

FONTS

Copperplate Gothic Bold
Nobel

Sample Poster Treatment

OVERVIEW

This is only an example of what a typical poster may look like following the guidelines outlined in this Branding Toolkit.

The actual item may vary slightly in design.

BRAND EXAMPLES

Sample Postcard Treatments

OVERVIEW

This is only an example of what typical postcards may look like following the guidelines outlined in this Branding Toolkit.

The actual item may vary slightly in design.

Postcard - Orange

Postcard - Purple

Sample Postcard Treatments

OVERVIEW

This is only an example of what typical postcards may look like following the guidelines outlined in this Branding Toolkit.

The actual item may vary slightly in design.

Postcard - Yellow
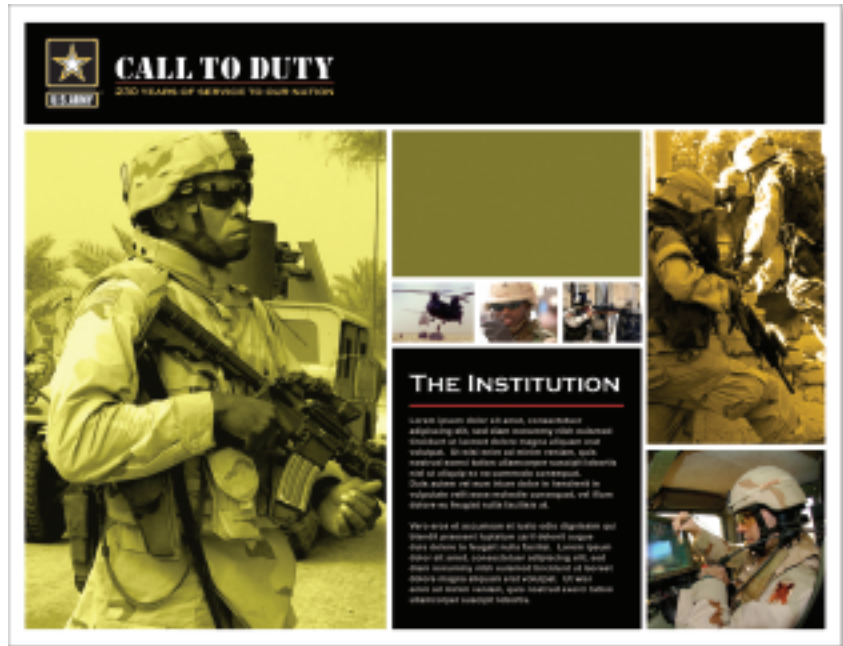
Postcard - Green

COLORS

Primary Colors

PROCESS

The four color process values are to be used for jobs printed on a conventional web press.

HEXACHROME

The hexachrome values are to be used for video and web related projects.

Process
c 10 m 10 y 10 k 100 (Rich Black)
Hexachrome
#000000

Process
c 1 m 20 y 87 k 0
Hexachrome
#FFCC22

Process
c 7 m 98 y 100 k 5
Hexachrome
#D42424

Secondary Colors

PROCESS

The four color process values are to be used for jobs printed on a conventional web press.

HEXACHROME

The hexachrome values are to be used for video and web related projects.
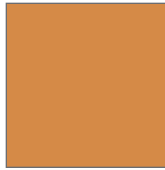
Process
c 15 m 51 y 82 k 1
Hexachrome
#D68A46

Process
c 64 m 82 y 31 k 14
Hexachrome
#6A4470

Process
c 14 m 36 y 100 k 0
Hexachrome
#DDA526

Process
c 49 m 40 y 100 k 17
Hexachrome
#7F7930

Process
c 80 m 39 y 23 k 1
Hexachrome
#3082A5

Recommended Color Combinations

OVERVIEW

To create a visual link between all brand graphics while retaining balance and consistency, a pal of recommended color combinations is outlined to the right. These color combinations should be used in each graphic implementation of the secondary pal and will contain a **core color** and an **accent color**.

The **core color** will be used on the main image (w/color overlay technique) and in the small color box.

The **accent color** will be used in the smaller image (w/color overlay technique).

Instructions on how to apply the color overlay technique are located on page 22.

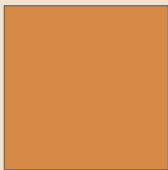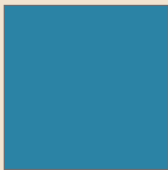|	CORE COLOR	ACCENT COLOR
BLUE 1	**Process** c 80 m 39 y 23 k 1 **Hexachrome** #3082A5	**Process** c 15 m 51 y 82 k 1 **Hexachrome** #D68A46
BLUE 2	**Process** c 80 m 39 y 23 k 1 **Hexachrome** #3082A5	**Process** c 49 m 40 y 100 k 17 **Hexachrome** #7F7930
ORANGE 1	**Process** c 15 m 51 y 82 k 1 **Hexachrome** #D68A46	**Process** c 49 m 40 y 100 k 17 **Hexachrome** #7F7930
ORANGE 2	**Process** c 15 m 51 y 82 k 1 **Hexachrome** #D68A46	**Process** c 80 m 39 y 23 k 1 **Hexachrome** #3082A5
PURPLE 1	**Process** c 64 m 82 y 31 k 14 **Hexachrome** #6A4470	**Process** c 15 m 51 y 82 k 1 **Hexachrome** #D68A46
PURPLE 2	**Process** c 64 m 82 y 31 k 14 **Hexachrome** #6A4470	**Process** c 14 m 36 y 100 k 0 **Hexachrome** #DDA526
GREEN 1	**Process** c 49 m 40 y 100 k 17 **Hexachrome** #7F7930	**Process** c 80 m 39 y 23 k 1 **Hexachrome** #3082A5
GREEN 2	**Process** c 49 m 40 y 100 k 17 **Hexachrome** #7F7930	**Process** c 14 m 36 y 100 k 0 **Hexachrome** #DDA526
YELLOW 1	**Process** c 14 m 36 y 100 k 0 **Hexachrome** #DDA526	**Process** c 64 m 82 y 31 k 14 **Hexachrome** #6A4470
YELLOW 2	**Process** c 14 m 36 y 100 k 0 **Hexachrome** #DDA526	**Process** c 49 m 40 y 100 k 17 **Hexachrome** #7F7930

Graphic Implementation

OVERVIEW

To create variety while retaining balance and consistency, five colors have been chosen as secondary colors to be used in conjunction with imagery within the display panels as well as any collateral material that may be produced. The panels to the right show the graphic implementation of the orange and purple color palette.

CORE COLOR

Process
c 15 m 51 y 82 k 1
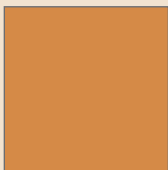**Hexachrome**
#D68A46

ACCENT COLOR

Process
c 80 m 39 y 23 k 1
Hexachrome
#3082A5

CORE COLOR

Process
c 64 m 82 y 31 k 14
Hexachrome
#6A4470

ACCENT COLOR

Process
c 15 m 51 y 82 k 1
Hexachrome
#D68A46

FONTS

Copperplate Gothic Bold
Nobel Regular

Graphic Implementation - Orange

Graphic Implementation - Purple

Graphic Implementation

OVERVIEW

To create variety while retaining balance and consistency, five colors have been chosen as secondary colors to be used in conjunction with imagery within the display panels as well as any collateral material that may be produced. The panels to the right show the graphic implementation of the green and yellow color palette.

CORE COLOR
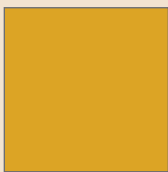
Process
c 14 m 36 y 100 k 0
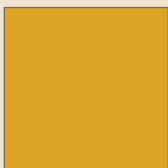**Hexachrome**
#DDA526

ACCENT COLOR

Process
c 64 m 82 y 31 k 14
Hexachrome
#6A4470

CORE COLOR

Process
c 49 m 40 y 100 k 17
Hexachrome
#7F7930

ACCENT COLOR

Process
c 14 m 36 y 100 k 0
Hexachrome
#DDA526

FONTS

Copperplate Gothic Bold
Nobel Regular

Graphic Implementation - Yellow


Graphic Implementation - Green

Graphic Detail

OVERVIEW

The diagram on the right illustrates the application of various graphic techniques outlined in this branding toolkit.

The "look and feel" of this brand is characterized by the distinct division of the whole into many separate parts. The orientation or position of the parts may be variable but the graphic application must remain consistent to achieve a branded look.

CORE COLOR
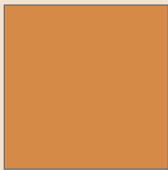
Process
c 15 m 51 y 82 k 1
Hexachrome
#D68A46

ACCENT COLOR

Process
c 80 m 39 y 23 k 1
Hexachrome
#3082A5

FONTS

Copperplate Gothic Bold
Nobel Regular

Image Size 3
Should appear full color

Images Size 4
Should appear full color

Header Text
Font: Copperplate Gothic Bold

THE AMERICAN SOLDIER

Body Text
Font: Nobel Regular

Image Size 2
Should appear with an overlay of the **accent color** for the panel

Image Size 1
Should appear with an overlay of the panels **core color**. In this case that color is orange and appears in the color block to the right as well.
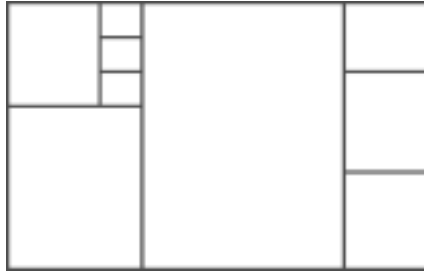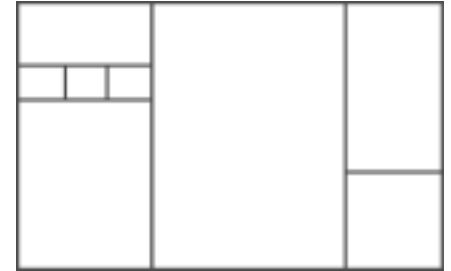
Horizontal Grid Templates

OVERVIEW

To create variety while retaining balance and consistency, vertical and horizontal templates have been created to act as a guide when positioning graphics, text and color blocks within a layout. The templates to the right show eight possible configurations in a horizontal orientation.

The templates as you see it on this page are provided in Illustrator vector eps format on the Branding Toolkit Disk in the Enclosures section of this book.
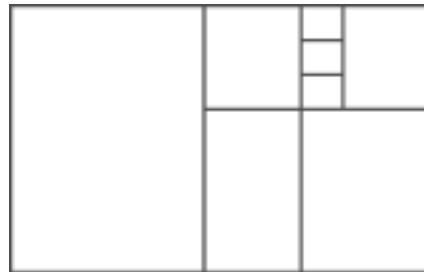
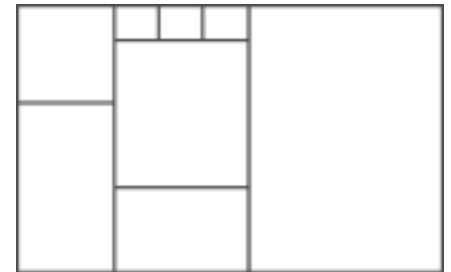**NOTE: These templates are intended to act as a guide and may be customized to fit different size canvases as needed.**

Template 1

Template 2

Template 3

Template 4

Template 5

Template 6

Template 7

Template 8

Vertical Grid Templates

OVERVIEW

To create variety while retaining balance and consistency, vertical and horizontal templates have been created to act as a guide when positioning graphics, text and color blocks within a layout. The templates to the right show eight possible configurations in a vertical orientation.

The templates as you see it on this page are provided in Illustrator vector eps format on the Branding Toolkit Disk in the Enclosures section of this book.

NOTE: These templates are intended to act as a guide and may be customized to fit different size canvases as needed.
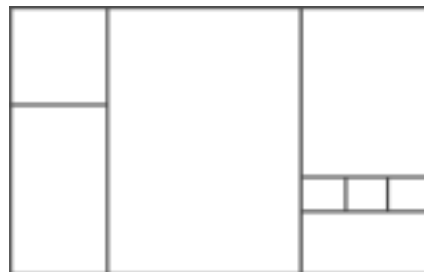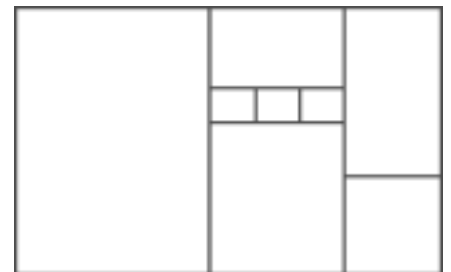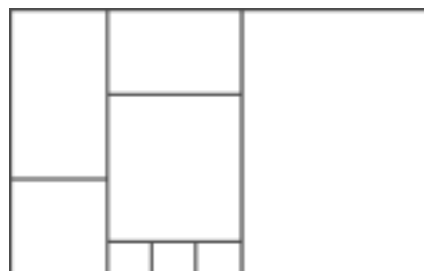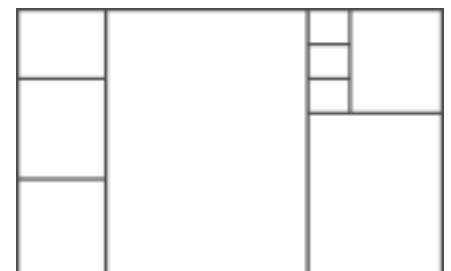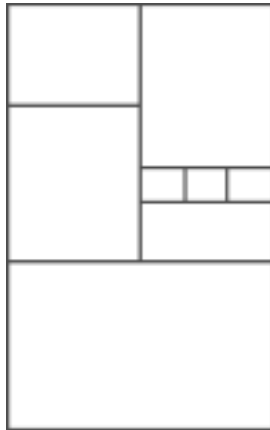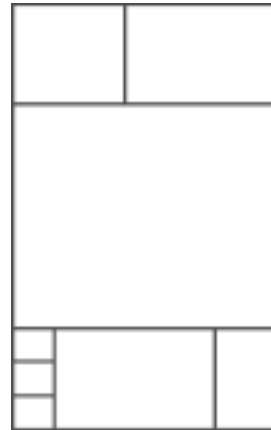
Template 1

Template 2

Template 3

Template 4

Template 5

Template 6

Template 7

Template 8

Double Image Technique
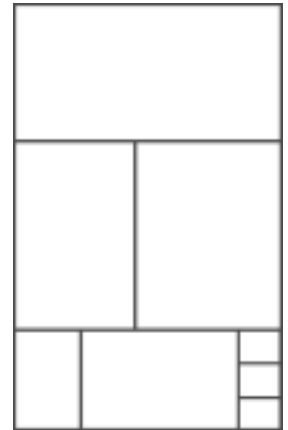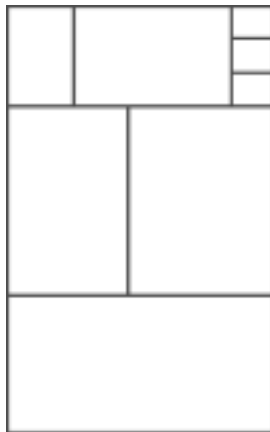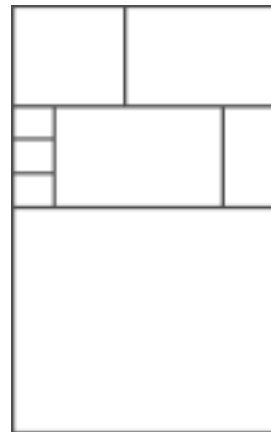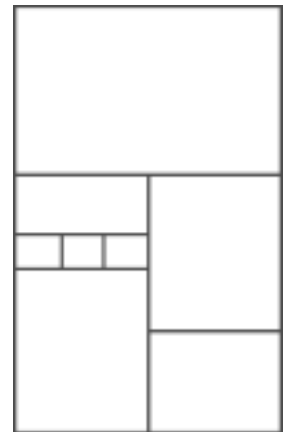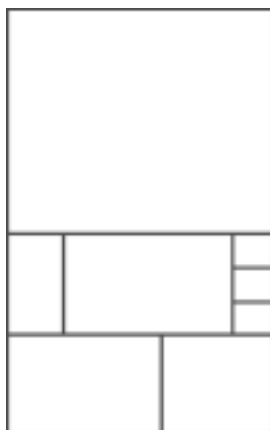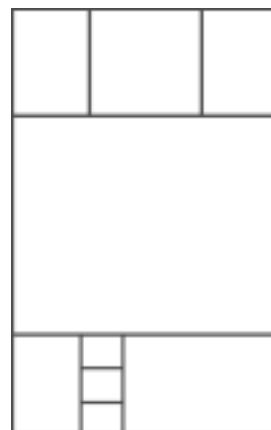
OVERVIEW

The look for the The United States Army Call to Duty Campaign consists of several techniques. These techniques are applied to imagery using Adobe® Photoshop CS, an image manipulation program.

The first of these techniques is a double image effect. The diagram to the right outlines the process needed to build images using this technique. This technique is used to give an image motion where none is present.

The technique should be used in moderation since the effect produces a image that appears slightly out of focus.

NOTE: A searchable database of high resolution army imagery is available at:

http://www4.army.mil/armyimages/

Step 1

Open Color Image

Open a high resolution color image in Photoshop. Double click on the image in the layers window to create a separate layer containing that image and duplicate that layer.

Step 2

Image Overlay

Select the topmost layer and in your layer pull down settings select Overlay. This will pull the the selected image through the layer below it. Move it over slightly using your arrow keys. A double image will appear.

Step 3

Mask

Select the topmost layer and click on the mask tool at the bottom of your layers palette. Using a soft brush tool with your foreground color set to black apply the brush to the mask in important areas of the image such as the face. This will remove the double image from those areas exposing the image below that layer.

Step 4

Convert To Grayscale

Merge layeres and convert the color image to Grayscale by going to Image > Mode > Grayscale. You are now ready to apply the second graphic technique to the image. This is illustrated on page 22.

Pick up with **Step 2** of the Color Overlay Technique.

Color Overlay Technique

The look for the The United States Army Call to Duty Campaign consists of several techniques. These techniques are applied to imagery using Adobe® Photoshop CS, an image manipulation program.

The second of these techniques is a color overlay effect. The diagram to the right outlines the process needed to build images using this technique.

NOTE: A searchable database of high resolution army imagery is available at:

http://www4.army.mil/armyimages/

Step 1
Open Color Image

Open a high resolution color image in Photoshop.

Step 2
Convert To Grayscale

Convert the color image to Grayscale by going to Image > Mode > Grayscale. The image will need to be converted back to cmyk before applying the Color Overlay.

Step 3
Adjust Levels

When a color image is converted to grayscale the tones in the image become flat and washed out. To restore depth to the image go to Image > Adjustments > Levels and adjust the sliders to define the levels. Resize to the appropriate dimensions. Once the levels adjustment has been made convert the image back to cmyk.

Step 4
Color Overlay

Create a layer below the image and fill that layer with the appropriate secondary color needed for the graphic set. Select the image layer and in your layer pull down settings for that layer select Luminosity. This should pull the image through the color below it.

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